

# Spirit of 69

**Skinzine** issue 6

4015

**Two Tone  
Anniversary**



**Style  
BAUVER  
ROCK**

No 138 of 250



# Spirit of 69

Welcome to the new issue of "Spirit Of 69" Skinzine. It's been a while, I did think about changing the zine's name as it seems that "Spirit of 69" is now a dirty word. But to me it embodies the attitude of being a skinhead. When it was first coined by the Glasgow Spy Kids way back in the late 80's early 90's, it was penned to show that not all skinheads were Right wing.

Today it's been adapted and manipulate by those who don't truly understand what it used to signify. For me it encompasses an attitude, not a period of time. It's about being smart, it's about the music, be it Ska, Reggae, Two Tone, Oi, Soul, Bovver Rock. It's about honour, respect, humbleness. It's about style, and not being muggy. It's fighting your corner with your mates, or by yourself. It's an attitude. So I decided to keep the name and Fuck em.

Today the scene has changed, for those who have been with it since Two Tone, they have seen it ebb and flow. Today it is bigger, but no longer a youth cult, although there are some youngsters coming up within the scene, who are putting some of the oldies to shame with their style and attitude. The original skinheads of 68-72 era that have rejoined the scene, complaining that it has changed, that Two Tone and Oi aren't Skinhead, But back in 1979, I don't remember any originals showing us the way. It was the 78-79 skinheads that built our new reputation, be it not a good one, but a reputation all the same. A few looked back and embraced the original look and sounds, while most followed the new harder look. By the late 80's, early 90's another Ska scene was upon us, but this time it was global, and skinheads were more and more looking back to the original style. Fast forward to today and we seem to now have a hybrid skinhead that mixes styles from across the eras, and even different youth cultures a cocktail of skinhead, scooter boy, mod and causal, original skin and Oi skinhead embraced in one look. It almost makes a mockery of our scene. The darkside that is eating into our culture. But I hope from the style of the youngsters, that this will change and perhaps the days of the hybrids are numbered. Time will tell.

## **Thanks to...**

**Michelle Young, Laurence Cane Honeysett, Marcia Ric, Sue, Sean Flowerdew, Lee, the Northern Belle, South coast Pirates.**

**This issue dedicated to those we have lost along the way**

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# Word On the street



Ranking Roger's passing was a great loss to the Ska Scene. Ranking was a true gentleman I'm, always making time for his fans. looking forward to picking up his book, "I Just Can't Stop It My Life in The Beat". Ranking Roger has left us a great legacy of music and with this book we will have a great insight, into his life and the band.

The Specials are back with a new album, most of the press are saying that the new album is the band's 3rd album which we all know it is not. It's received mixed reviews from those in the scene and is somewhat of a marmite album, you either love it or hate it. I picked it up on white vinyl and CD and I thought what a fool, but that's the life of a collector.

England's own Intensified have been rehearsing and have 20 new songs in the bag. They are looking at entering the studio this summer so expect a new album soon. Tina from the Dekkertones has also been rehearsing a tune with the band. It will be good to hear some new sounds from the group.

A new pulp fiction book in the vein of Richard Allen and pan horrors, has just been released. Penned by the larger than life man, about town Tim Wells. Most will remember Tim from his "London Calling" article in the now legendary Ska zine "Zoot". "Moonstomp" published by Unbound features a Werewolf Skinhead, yes you have read that right a Werewolf in Brutus. At the time of writing I hadn't read it all, so expect a review in my next issue. But from what I have read so far, it's well worth grabbing yourself a copy.

Still on the subject of books, Kevin Flowerdew is just putting his finishing touches to his book "Memoirs of a Ska Librarian". Kevin who produces the longest running Ska newsletter, has published it over five zines. Its available for Pre order, check it out at [dothedogmusic.tumblr.com](http://dothedogmusic.tumblr.com)

London International Ska Festival has already announced the Pioneers will be the headline act on the boat in 2020. "Rocksteady on the River" Cruise is one of the most popular events and a highlight of the Ska Festival Weekend.

The latest Lee Perry Album has been released, produced by Adrian Sherwood of U Sound fame. Mr Perry has never been know to shy away from unconventionality and this album is no exception, entitled "Rainford" it's available on Spotify and CD and it's a soundscape of Dub Reggae that envelops the listener. But if you like your reggae to have a dance beat, best stay clear.





SPIRIT OF 69

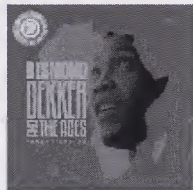
TROJAN NEWS



A long-held misconception among record company executives is that reggae only sells in the summer, and while patently flawed, the opinion does unfortunately carry a degree of weight. Of course for the die-hards it's anything but seasonal, with Ska, rock steady and reggae sounds a major part of our lives all year round, but with the music industry now dominated by streaming services, trying and satisfy the demands of the more resolute fan is becoming an increasingly challenging task.

Over the past year or so, we've been trying to overcome the problem by working hand-in-hand with Cherry Red Records and Music On Vinyl, both of whom have been regularly releasing classic Trojan albums on CD and vinyl, respectively, so providing buyers with the opportunity to acquire some of the rarer recordings from the catalogue without having to part with bundles of cash.

We've also embarked on a long-term project aimed at finally unearthing the long-lost oldies that have lain hidden away for decades in the tape archive, with the first rummage to bear fruit being this year's Record Store Day exclusive, 'Pretty Africa' - a limited edition vinyl-only album comprising previously unissued tracks that were cut by Desmond Dekker and the Aces, over a two-day period in the summer of 1973. With hundreds of unlabelled master tapes yet to check, we're hopeful that the LP will be just the first of many such collections featuring forgotten nuggets from the vaults.



In the meantime, we've had plenty with which to be getting on and with 2019 marking the half centenary of the Spirit of 69, the focus is firmly on the reggae sounds and original skinhead scene, which as we all know, shook the British establishment to its foundations as the Sixties drew to a close. The theme was first highlighted in the initial Trojan release of the year, 'Do The Reggae'. Issued in February, the collection is the latest in ongoing 'Monkey Business' series, but unlike previous volumes, specifically focuses on tracks first made available in the UK back in 69, with its 58 tracks selected some of those who lived and breathed reggae back in the day.

The same approach was taken for March's 'Spirit Of 69 Trojan Albums Collection' box set, which gathers CD reproductions of 5 Trojan long-players that also hits the shops that year. In an effort to ensure value for money, the LPs included in the set are currently unavailable for sale individually, with 4 of the albums appearing on CD for the first time.



# TROJAN

April brought the aforementioned 'Pretty Africa' LP along with a double album version of 'Monkey Business' – released in response to public demand - while May saw the release of a 7" box set comprising faithful reproductions of the first ten Lee Perry-produced singles ever to be issued in the UK. In June came the 'Do The Moonwalk' compilation - available on both CD and vinyl – which, in true Trojan style, commemorates the half centenary of the Apollo 11 moon landing by showcasing an array of suitably lunar-themed boss reggae recordings from the original space age. And finally, the close of July brings the release of another set celebrating the Spirit of 69: 'Sock It To Me'. Also issued as both a long player and a CD, the collection is jam-packed with 50 year-old rarities that demonstrates just how much fantastic music was being produced in Jamaica throughout the time.

Details of all the above can of course be found on the Trojan website (<http://www.trojanrecords.com>), while news on the remainder of Trojan's will follow over the coming months, although I can reveal that in the autumn there's to be another 7" box-set that ties-in with a really exciting skinhead-related project, and fans of vintage ska should look out for a 2CD compilation showcasing rarities from one of the most celebrated Jamaican catalogues of the era – no guesses for which one.

To keep track of these and all that's coming out on Trojan, Doctor Bird and Music On Vinyl, try tuning in to the Tighten Up Show for Soho Radio (<https://www.sohoradiolondon.com/presenters/trojan-records/>), broadcast live every fourth Monday between 2pm and 4pm, and available thereafter on Mixcloud. Each show features guests from the world of ska and reggae, selected tracks from new and upcoming releases and long-lost recordings that until recently have been hidden away in the vaults.

And finally, news on the much talked about documentary, 'Rudeboy: The Trojan Records Story'! Since the initial screenings of last summer, we've received innumerable enquiries regarding its issue on DVD, and rest assured, this will be coming sometime in the not too distant future, although before then we're obliged to allow distributors and broadcasters exclusive screening rights. So, for all of those wanting a physical copy, please be patient, for the time-being at least!

Before going I'd just like to say many thanks to Toast for producing his ever-excellent fanzine and of course all those who have supported Trojan Records over the years. Without you, the old label we love would be little more than a footnote in popular music history.

Thank you!

Laurence @ Trojan Records





I wanted to cover Two Tone in this issue as, without a doubt, it played a significant part in creating the scene we have today. It introduced many of the skinheads that now attend gigs and support the scene. In fact, anyone who is in their fifties would be hard pushed not to say they were introduced to the music via Two Tone.

Today, a majority of skinheads are probably reliving their youth through the many cover bands and reunion tours that are currently doing the rounds, much to the bemusement of those who were bitten by the Two Tone bug. This led them on a journey of finding the original sound releases, the ska revival of the 90's and everything else up to present day.

While the original skins scoff that Two Tone is nothing like Ska or Reggae of their time, without it, Skinhead would of ended way back in 1971 or taken a more sinister turn during punk. It was Two Tone that created the interest in the original sounds of Trojan, Pama, and Blue Beat, with young teens in the 80's looking back and picking up the singles of the sixties and seventies.

While there are many books written on the history of Two Tone from like Paul Williams, George Marshall, Pete Chambers and countless others. I didn't want to follow down that path, but to share my experiences of the Music that changed my life.

It seems strange that something happening forty 40 years ago would map out the rest of my life. A group of friends huddled around an old TV set to watch Top of the Pops, we were a group of misfits - mates from different schools, but mates all the same. Back then it seemed you needed to belong to a tribe and we were not. We were social outcasts who wore a mismatch of fashion, but hormones were starting to take control. I'd got into skateboarding around '77; a scruffy kid on a wooden board with roller skates nailed to the bottom. Musically, I was in a vacuum, liking a mix of Pink Floyd, Status Quo, The Clash, Sham and me mum's old records, which were mainly Elvis, Buddy Holly and the Beatles as well as chart hits from the sixties. Fashion wise, it was a real mash up of clothes from the local market. My dad was well into Levis, so I was lucky enough to have them and a hoodie sweat shirt that they had made which I loved. Our local market was the place to pick up clothes and my school trousers were sta press, school shoes were black monkey boots and my lumber jacket had been replaced with a Harrington. My friends were mostly the same. But we were coming of age and girls didn't seem to be that impressed with street urchins.

We needed to belong. Mod wasn't me and soul boys just didn't cut it - that was for the more good looking sport billy boys. So on that cold night it was the Specials that caught our eye, not Madness or Selector, who also appeared on top of the pops. It



was something about the way the band delivered what turned out to be a cover of Dandy's "A message to You Rudy". Maybe it was Rico on trombone, or Jerry bopping behind the keyboard or Terry's vocals that hooked me. But one thing was for sure. It spoke to me I was that Rudy.

I dare say it was already in our collective consciousness. We had most of the clothes to carry it off: a pair of braces, Fred Perry and boots was all we really needed plus a haircut. My mum straight away informed me that if I had a skinhead, I wouldn't have a home.

So I hatched a cunning plan of getting my hair cut shorter and shorter each time I got it cut. In the end it was probably about suede head length, but at the time I knew nothing about that. I was in fact I was a Rude Boy, which I thought was someone just into Two Tone, not a Jamaican Gangster which it really was.



The problem being a Rude Boy is Skinheads, Bikers, Teddy Boys, Soul boys all think you're Mod, whereas Mods think you are a Skinhead which translated into everyone wanting to smash your face in it seemed. Or perhaps I just had a face people wanted to punch. It was now that a hunger strike was needed (well saving up my dinner money) to purchase the records we needed. After buying the single "Message to you Rudy", it was time to get the LP. The independent record shop was just over the road from my house, but Woolworths was a better option as it was cheaper. So with money saved, the album The "Specials" was bought. It never left my turntable. It was quickly followed by the One Step Beyond LP by Madness. In between this I had managed to pick up the rest of the singles I needed. But alas not all were paper label.

The music press helped us with the information we needed about our heroes and introduced us to some of the new bands that were making head way, Bad Manners being one of them. It was around this time a local band caught our attention - Arthur Kay and the Originals - as they released a single called Ska Wars.

But Arthur, for some unknown reason, was sitting on a scooter wearing a parka. I was a year or so later they played locally to me and it ended up in a chair throwing contest across the dance floor I seem to remember.

As the New Year started, most of my Christmas and birthday money had been spent on clothes and as spring was in the air it was time to find a girlfriend. After all, we were now cool. By now the scene had caught on and most of the boys in my class were skinheads, Mods, or Soulies. So instead of looking cool and above everyone else, we looked the same as everyone else. It was a mate's brother who spoke to us about Trojan records and for 50p, offered to





paint the Trojan logo on our Harrington's. What we were thinking I don't know. Around ten of us had it done. It did look good, but looked more like the T Birds out of Grease than a bunch of hard nuts. But years later someone did say that when we all walked down the street together, it made us look like a right handy mob. Which of course, we weren't. It was a great introduction to Trojan records, and skimming my mum's collection I found a few chart reggae singles, which soon disappeared into my collection.

Two releases came out in Jan: The Specials Live EP and Three Minute Hero from The Selector. My mate somehow managed to get the 12" Japanese version, which made me so jealous, but I did pick it up a few years later. By March the weather was better and our little gang (group of friends) took to hanging around the sea front now that the bigger lads were drinking in the pubs. For us there were only two pubs that served us, being 15. I can remember having a swift half with mates looking across the bar at a teacher and giving him a nod holding my half in the air. He smiled back and shook his head in dismay.

I wasn't that keen on The Selector, but was pleasantly surprised by their album. Bad Manners had now started to release singles and I always saw them as a skinhead band. I caught them live in Margate around '81 I think and it All kicked off, with Bad Manners leaving the stage as a group of NF skins were out for blood of the drummer. Although the Specials and Two Tone tried to unite the kids, there were a lot of skinheads into right wing groups, mainly the National Front and British Movement. Why they followed bands that played Ska I don't know. Maybe they just wanted to smash up the gigs. Maybe they weren't really into it, but just like to cause offence, as most skinheads back then were patriotic and Sieg Heiling seemed to piss off the old folks. You'd be hard pushed to find a skinhead back then that never Sieg Heiled, but I guess mostly it was to cause offence as the NF never got into power.

It was with great excitement that The Specials were playing Margate as part of the Seaside tour along with the Go Go's and the Body Snatchers who's single had just come out. My mates Mum picked up the tickets for us.

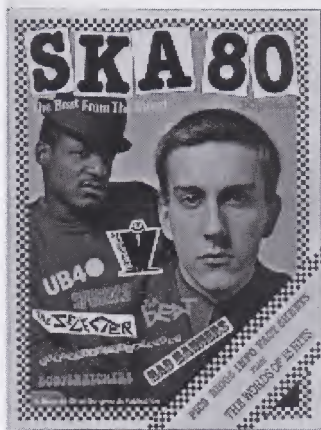




Now I must add that back then most towns had a mob, be it soul boys, bikers or skinheads. Visiting other towns was a bit like The Warriors. Sometimes you had to bop your way back (or run for the bus). Bank holidays were different. You could arrive at the town and join others of your tribe and go up against the visiting Mods, bikers or soulies. I still yearned to be a skin, so off we went to Margate one bank holiday. As we walked along the seafront we heard the cry of "Mod cunts!". We looked round to see a large group of skinheads coming towards us and it appeared we were the Mod cunts. We were greatly outnumbered and decided to be on our toes, or as my mate put it "Leg it!". We ran into Dreamland with the skinheads baying for our blood, but for me we were the same. I remember running past the Dodgems and seeing a black skinhead working on them and it was this point grasping for air I thought fuck it. It was time to stand our ground and take the kicking. The group had thinned out and the others were yet to catch up. "You're fucked now Mods," said one of them. I remember saying we were Rude Boys and that's how I met some of the Margate skins. By the time the other arrived we were talking And joined them to hunt for Mods.

The Specials concert was almost upon us, but what to wear? It was a gig after all, so I went for Jeans and boots which were black as I used them for school (That's how I blagged my mum to buy them) and a white Fred Perry, red braces and a black Harrington. I also had a red one but wearing a red Harrington in Margate was a big no, unless you were a Margate skin. Seeing a mob of round 30 kids in red Harringtons, you knew there would be trouble. So I went for black to be on the safe side. I had hidden the cans of beer under the rabbit hutch - I think they were colt 45's - and we drunk them on the train. Margate was alive with Skinheads, Rude boys and Rude girls as we walked to the gig along the front to the Winter Gardens. As we walked to the gig the police seemed to be everywhere and as we went to queue up a fight kicked off and two rather large coppers steamed in and pulled out a skinhead, dragging him off to the van. Once inside the atmosphere was electric, I can't remember the running order, but I do remember the crowd shouting "Get your Tits out" to the Body snatchers and the GoGo's. By the time the Specials had come on, my small frame had been pushed away from the front toward the back, leaving my mate right by the stage. I ended chatting to some Rude girls as we waited for the band. Once they came on it was uproar. Two thousand kids trying to get on stage. It was mental, but it left me with the love of the band that has never gone away. The stage invasion happened as it always did and I looked in awe as my friends were up there with the band.





It suddenly all went wrong with the bouncers chucking people off stage. In the chaos Jerry Dammers's hat was knocked off or taken. The stage was cleared and Jerry asked for his hat back to jeers from the audience. No hat was returned and sad faced Jerry continued to play.

What a gig. It was amazing and as we walked back to the station, my friend pulled Jerry's hat from his trousers. I was so jealous.

The experience of the gig never left me and when they did return, with Terry, for the 2009 shows I was so excited. I caught them live in London and once again in Margate, but it wasn't the same and I am afraid to say I never saw them on the next tours. There was something missing.

As the summer holidays approached, Two Tone fever had hit Britain big time and everywhere you went there seemed to be Two Tone check. By now I saved up enough for a tonic suit and was well chuffed when I brought off the market stall. I looked the nuts – well, so I thought. I worked part of the summer to buy a pair of Levi's shrink to fit jeans from a local shop called Josephs. It had been there years and was run by a dodgy old geezer who seem to all open the curtain to check on you while you were pulling the jeans up, always catching you in your pants. He was some old queen who liked boys, but the jeans were cheap and nice heavy denim. They never seemed to really shrink to fit and you always had a baggy arse, but maybe that was just me.

It was this summer that we finally picked up some girls and spent most of it trying to get into their knickers. Beach parties were aplenty and the sleepy seaside town I grew up in seemed to have a beach piss up every weekend. Sometimes you pulled a bird, sometimes you got a kicking. It was the way it was. I did end up in hospital due to too much alcohol, a mixture of what had been stolen from parents or raided from offys. I do remember a cocktail of Martini, Whiskey, Vodka, Colt 45 beer and Barley wine. Well, it didn't mix well with me and at 15 I thought I could take on the world (ok, my mates and my father). I ended up with a lovely black eye, smashed in nose and trip to be pumped out at hospital.

As the summer came to a close, The Specials released "More specials". I wasn't over the moon about the album on the first play, but it did grow on me and shouting "It's all a load of bollocks!" at the top of your voice was always a bonus to piss off your neighbours. But something was amiss. Maybe it was second album blues, but it didn't grab me as much as the first. Madness were heading towards a more poppy style and Selecter just didn't do it for me. The Beat were never off my turn table and joined The Specials as my top band. UB40 released Signing Off and this in turn introduced our little group to Roots Reggae. I was never a fan, but Aswad, Black Uhuru and Steel Pulse were always playing on our Ghetto blaster.





As Christmas came I found myself with without a girlfriend. I asked for clothes for Christmas and birthday and was pleased with some new Fred Perry's and some Tonic trousers. The music press was still praising Two Tone, but not as much as before and with the release of "Do Nothing" I found myself not enjoying the sound. The bands style had changed and Terry in his gay Jumper just wasn't the look I wanted. With the new year over and the release of the Dance Craze Film and LP, our Two Tone addiction was kept alive. I never got to see the film at the local cinema as the day we went they had withdrawn it because a fight had broken out the night before and had caused damage to the cinema. It seemed this had been the case up and down the country and it wasn't until it was released on VHS years later that I got to see it. But the album was great and poster was up on the wall alongside my others. By now, my yearning to become a skinhead was growing. Oi had been introduced to me and, while Two Tone was my life, I had also been getting singles by Sham 69, The Ruts and The Clash. I had been introduced to Oi by a mate who lent me a cassette by a local band called the Last Resort. Oi the Album was beginning to replace Two Tone and Reggae. My final school year drew to a close with countless exams I never passed. The Specials released their swan song. "Ghost Town". It caught the feeling of the country and especially the disaffected youth. I took my last exam, walked into the Barbers and asked for a grade 1. I was about to make myself homeless, if my mother kept her word. Thankfully she didn't, but was not happy. My mates once again drifted and started following New Romantic bands, while I stuck to Oi, Ska, Reggae and Tamla. Two Tone had burned bright and quick and had left us yearning for more. I found it in the original sound. It had started my Journey as a skinhead that I'm still on today. Oi, the Redskins, scooters and then Third Wave have kept the Skinhead flame alive for me and no doubt countless others. I'm proud to have served my time in the lean years after two tone, standing my ground, getting beaten up and sometimes running when the odds were against us. I made some great friends and lost a few. But thanks go to Jerry and his Two Tone sound. It has made me who I am. I hope you enjoyed this, my take on Two Tone.





### Judge Dread

I first heard of Judge Dread when my mother brought a copy of "Come Outside" in the mid 70's. I must have been around 10. It was a bit rude, but I was too young to care. When Two Tone arrived I picked up a few of his singles, but it wasn't until the Ska revival of 88 that I got to see him perform live.

Judge Dread is marmite reggae. Some love his play on words and his toasting over classic rhythms. Others, well, they hate it.

Judge Dread was born in 1945 as Alexander Minto Hughes. He found his love in Reggae and Ska in his teenage years after he moved up to Brixton. Judge was larger than life in many ways and found himself employed as a bouncer in nightclubs in and around London. It was during his bouncer role that he met some of the Reggae greats of the time: Prince Buster, Derrick Morgan and Desmond Dekker, all of whom would frequent the Ram Jam Club.

It was while working at the club he was offered a job as debt collector for Trojan Records. Judge was also a local DJ in the Medway towns and seeing an opportunity, Judge put together a tune using a backing track, which was the Little Boy Blue. Rude Reggae was nothing new, but Judge's take on the rhythm seemed to capture the market. Joe Sinclair heard it and thought it may sell a few; they changed the name to "Big Six" to cash in on Prince Buster's "Big 5". The single sold over 300,000 copies, got to number one in Africa and then hit number 11 in the UK where it spent 6 months in the charts without any radio airplay due to its lewdness. It was quickly followed by "Big 7" which got to number 8 in the charts. "Big 8" was followed by "Big One" and "Big 9", although chart success alluded him on the last two "Big" tunes.



Reggae was now moving in a different direction with Roots and Dub music becoming the order of the day. Bob Marley was King and Skinheads were long gone, but a change in label and Judge released "Je t'aime moi non-plus" which gave him chart success once again. In fact, between 1975 and 1978 Judge Dread had singles in the charts. It was in 1976 and on the Cactus label Judge Dread released the album "Last of The Skinheads", paying homage to the Skinheads of the late sixties. Little did he know that by 78, 79 Skinheads would be back, although somewhat different than the originals. Judge, with his co-writer and manager Ted Lemon, have written some great lyrics in the lewd reggae vein, almost like Music Hall ballads. But the BBC banned most of his singles including a benefit single entitled "Molly" that was issued under the name JD Alex.



By the 80's Skinheads were back and Two Tone had hit the charts. Judge released the "Rub a dub" album. Judge found gigging was a lot different - politics had crept into the new Skinheads and they were much different to the originals. Judge decided to play fewer shows - he had worked too hard to lose it to idiots sieg heiling at gigs. It was the Ska Revival of 88 that would see Judge dread touring and gigging again, playing in venues around Britain and Europe. Skank records released "Live and Lewd" in 1988 and this helped him gain popularity yet again, although it was the Europeans that seem to love him the most.

Reggae has always had characters like Lee Perry and Prince Buster, but one has always stood out in Skinhead circles; a larger than life man who entertained us.

Judge Dread, a real life Working Class

Hero. I was very fortunate to have known the man personally for the last few years of his life.

He would visit the One Stop, then Moon Ska Europe Office in Ashford on a regular basis.

The whole place would stop and we would all sit around while, over a cup of tea and some bourbons, he would tell us stories of his exploits. How true they were I'll never know.

Had he had embellished them in his own remarkable way? He most certainly did, but he would always emphasize the best bit or the punch line by pushing his glasses back on to his nose.

It was around this time he would release his last album "Dread White and Blue". He gigged to support this album and it was while playing in Canterbury with Arthur Kay backing him, that Judge sadly passed away.

That night we were all there. A crowded venue with people enjoying themselves, not realising what was to come. I leave you now with the words of Lol Prior, label boss of Skank records and Moon Ska Europe. It his words that some up that night.



"Halfway, well it seemed like halfway through the Judge's set and after a brilliant rendition of The Winkle Man, he walked over to Trevor the keyboardist and mentioned his t-shirt, making some witty comment. It was unusual for him to ever turn his back on the audience. He then proceeded to thank Arthur Kay & The Originals, then he looked up, apparently lost for words, stumbled, and fell off the stage. For several seconds I thought he was mucking about as he'd been in a fiercely funny mood upstairs. What was he up to now? Then there was the awful noise of someone hitting the floor when they keel over unconscious.

I ran straight out and got Trevor from the Penny to call an ambulance. Philip, an off-duty paramedic and brother of keyboardist Trevor's girlfriend, jumped into action, and to be honest if the ambulance hadn't taken so long, and if the defibrillating machine had been working, and the fucking ambulance hadn't broken down, I believe he would have been the man who saved Alex. People say the ambulance got there quickly.

Well, I don't know about that - the hospital can only be two minutes away when you've got flashing blue lights and sirens.

Those anxious few minutes were probably the worst of my life. I couldn't bear to look at Alex laying on the floor in his Superman t-shirt. I can also still remember the anguish in every single person's face at the gig. The mood had turned from a carnival into disaster in seconds. The person I remember being most frantic was poor Arthur Kay. The man has some faults (and don't we all), but he is one of the most honest and genuine people I know, and he sincerely loved Alex and relished every opportunity of playing with him. Arthur, who had recently split up with his wife and bravely kept off the demon drink was faltering like us all. The next moments were to be even worse when the defibrillating machine was tried and didn't work . . . it was unbelievable. Why do they always work on some useless actor in them stupid TV shows!

The paramedics got Alex in the ambulance only for the fucking thing not to start. The few people standing outside the gig pushed it as far as they could and rushed back to get the rest of us. I had been on the phone to Alex's long term girlfriend, Anna, telling her he was off to hospital in the ambulance, only to find it stranded in the closed garage opposite. We pushed it all around the block hoping to bump start it, but failed.

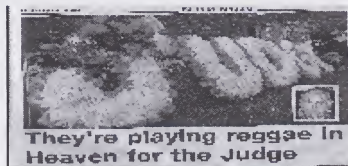
It finally stopped on a roundabout by Sainsbury's. And all the time we were pushing we were watching a paramedic massaging and pressing on Alex's heart. I honestly believe we would have pushed that ambulance all the way to the hospital. Then a paramedic rushed out of the stationary ambulance and ran towards a bus shelter on the Sturry Road. Where the fuck was he going? Then we realised there used to be a phone box there (I wonder what clever bastard ordered that to be moved). We shouted at the paramedic, asking if he needed a phone, he replied yes, and unbelievably four of five people who normally carry mobile phones, including me, didn't have them. Angela, herself a nurse at Canterbury Hospital (which is currently under threat of closure!) used the Penny's phone to get some sense from the hospital as to where the back up ambulance was and how long it would be.

In the meantime, some dickhead from one of the local houses had called the police saying a group of skinheads and big blokes were nicking an ambulance from outside the Penny Theatre. The police duly arrived, we told them about Alex as he lay in the useless stationary ambulance, and they told us they couldn't help and drove off! Maybe they had something important to do like checking cars for tax discs.

The second ambulance finally arrived and Alex was transferred from one to the other. I jumped in my wife's car with her mate Bev and drove off to the hospital. I remember thinking about people like Porky, Toast, Dartford Steve, Dr Paul and Angela and The Filth's Jon and Simon. It was something about their faces, it was as if they already knew the worst."



**MOURNING:** Paying respects to the Judge at yesterday's funeral



**They're playing reggae in Heaven for the Judge**



# Style

## MA1

The legendary Flight Jacket, contrary to popular belief, was worn by a few skinheads in the 60's, but didn't really become part of the dress code until the 80's, when it was worn by nearly every skinhead.

The MA1 flight jacket first appeared around 1949-1950 and was worn by the US Air Force in Korea. It had been adapted from the B-15 Jacket.



The MA1 started to appear in Europe around the mid 60's as Army surplus. Alpha and Rothco were the two main suppliers at the time, exporting the jackets to European Air forces. It was originally produced in two colours: Midnight Blue and Sage Green. By the Vietnam War, flight jackets took on more colours including camouflage, which were purchased by military personal. The jacket became popular with skins in the 80's making it a permanent addition to the skinheads wardrobe. Army surplus was the way to go, but as it gained popularity other brands started to appear. A lightweight version was very popular made by Millets in my area. It was so thin it was almost like a monkey jacket. Other versions were around, normally priced around 35 quid. These looked more original, but of course it was the Alpha that set you above the rest although at the time they were never branded. It was in the 90's that they started to put the small tag on. But, as with any commercial success, they tried to grab the mass market and what were originally made in the USA are now made in Germany or China, which of course sees a drop in quality. They have now branded themselves and produce many different types of jacket at this time. In the 90's they introduced a Red Tag which hung off the arm pocket and says "Remove before Flight". These should be removed as they look ridiculous when left on, but some skins do keep them attached. Why I don't know. Pen tops were also placed in the in the pen holders. Many of us in the 80's believed that these replaced bullets: one for the enemy, one for yourself. Of course, this was not the case as they were nearly impossible to remove quickly. So they were pen tops to stop pens leaking on to the jacket. The Flight Jacket is still popular and is worn by all, today influenced by the Scooter scene. Some skins cover their jackets with patches, something that never really happened in the 80's. Popular colours today are Sage Green, Midnight Blue, Black and Maroon, although there are more. Alpha is still the king and vintage originals are still sought after, but the condition are never ever good.

# Style

## Denim Jacket, Trucker Jacket



When I first looked at writing about the Denim Jacket, I thought it would be a piece of piss. There really wasn't that much to it. How wrong I was. I learnt about stitch patterns and different styles: it was a nightmare picking out what I should write to make it interesting and quite short.

So here goes. The Denim Jacket is a firm favourite of Skins.

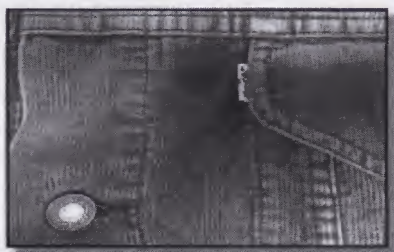
Once again, it was adopted from mods. It looks good with a shirt or a T-shirt. Blue Denim is the most popular, but many do prefer a white or beige cord which has a more sixties look. But of course it is never that simple and depending on how authentic you want to be, there are quite a few choices.

The Big E is the daddy. It was the Type 3 trucker in style and was produced from 1962 to around 1971. It was hard wearing heavy denim, now quite expensive and hard to find as vintage. Although some repo ones have been made, these two go for big money. But buyer beware - as with everything that has a big price, there are fakes around, but luckily they aren't that common.



Next up is the Little E. This is a type 3, but a little cheaper. It was produced around 1971 until 1985. This has no hand warmer side pockets as these appeared on the Little E around 1985. For most, this is the second popular jacket to find in vintage shops as it fits in with the suede head time period. This was also the one we mostly wore in the 80's. Most Levi jackets sold today have the side front pockets, so it is down to how authentic you want to look. Big E's will set you back 200 quid or so, while Little E's are cheaper and can still be found in Vintage stores, but its normally the ones with side pockets that you can





pick up in charity shops, or on line for less than 25 notes.

Other choices are of course the corduroy (941) jackets. Vintage ones normally have white labels. There are also Orange Tag Denims and these had slightly different stitching than Red Tag, making them cheaper. They also had a slimmer fit. The cord jackets seem to be more mod looking.

But Levi wasn't the only choice and other brands were worn by skinheads, Wrangler being one of them. Again, these were available in cord and various colours. The lad on the front cover of Skinhead Moonstomp is wearing what appears to be a cord Wrangler. Lee Rider denims were also worn.

In the 80's I can remember wearing both red and orange tab jackets and today most of mine have side pockets as these are the only ones I have picked up in charity shops.

I've heard stories that it was mainly Northern skins that wore denim jackets back in the day. How true this is I don't know. Some would remove the back label and have it stitched above the left hand pocket. The bottom button should never be done up and for a while just buttoning up the second button was the look. Cuffs were also folded up.

Leather Trucker jackets were rarely worn as they were expensive even then, but some did wear them although they were a bit too close to the greaser's garb. Suede was also available, but again the cost would have prohibited most. Again these are available on the vintage market, but at a cost.

Today there is a wide choice of other brands and even M&S did a cord jacket that looked the part. Primark do them in a vintage style, but you get what you pay for and Levi's is still the daddy.

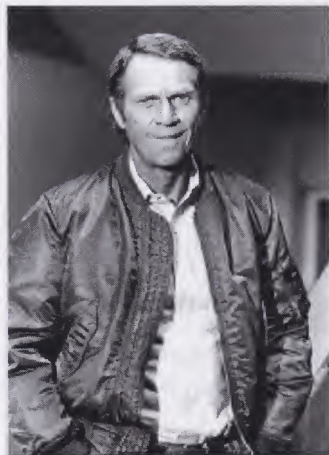
# style

## The Donkey Jacket

The Donkey Jacket was invented by George Key in 1888. It was developed for navvies working on the Manchester Canals. Some worked on Donkey engines and this is where the name came from. It has been worn by workers even since, from coal miners to construction workers to dockers. It used to have leather panels on the shoulder, but these were replaced with PVC. It has four or five buttons and a squared off bottom edge with two front pockets. I remember my old one had a tartan lining.

Skinheads have wore these coats since their inception, probably their dads or there own, denoting the working class occupation there were involved in. They were very popular in the 80's, but today they don't seem to be in with other jackets taking their place. But it is an important part of our culture.

They can still be brought today, and can be picked up in charity shops if you are lucky. They should be plain with black PVC or leather shoulders. They have also crossed over and while researching them I found a site that were selling them for 200 quid, a designer Donkey jacket.





# BOVVER ROCK



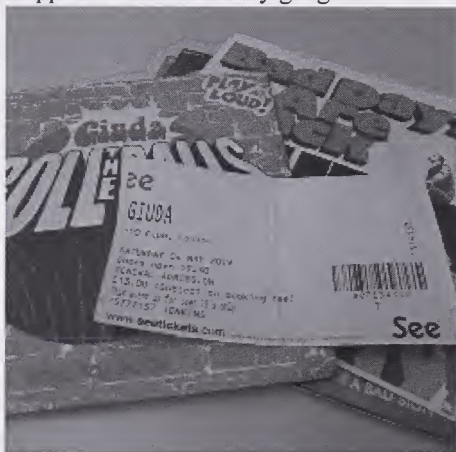
It was a refreshing change from my normal Ska and reggae gigs. The first band failed to impress me, an almost New York Doll type outfit. That could definitely play, but they missed the mark to impress. They put on a good show for the crowd which seemed to like them. The DJ spun some great tunes; some I knew, some I didn't.

Next up were the Dagger Debs. I first heard about them off a mate when I was looking at a vinyl Glam/Bovver rock set for a charity do. The Dagger Debs are, for want of better words, a power pub rock band with chanting lyrics and hard bass riffs. The three ladies deliver a musical punch that would knock you off your feet. Blues tinged glam stoppers as I wasn't familiar with their songs, a mistake on my part. I just let their music wash over me - the Bass thumping, the guitars smashing out the riffs, the drums bringing it all together to create pub rock bovver rock stompers. The songs I do remember "Without You", "Little Black Book" and a cover of Nine Below zero's "Homework". The Dagger Debs warmed the crowd to perfection, ready for the main event.

## **Giuda, Thee Dagger Debs, Suicide Generation 4<sup>th</sup> May 100 Club**

A cold rainy night in London. Our destination: The 100 Club in the centre of Oxford Street, a pure pedigree venue with a history that really matters. Upon arrival, a motley mixture of people outside the club met us and as we approached their gaze fell upon us; a group of skinheads.

This was my first foray into this type of music live. As we enter the venue, the crowd was a good mix of '77 type punks and a handful of skinheads, as well as Glam fans. One lad looked the part in his flares and star jumper, boots and suede head haircut. He could have stepped out of a boot boy gang of 1973.





# BOVVER ROCK

## Giuda

This Italian Bovver rock outfit steamed on stage and from the outset had the crowd in the palm of their hands. Kicking off with "OverDrive", the drums laid down the foundations of the sound that would not have been out of place in the 70's. "Tartan Pants", "Back Home" and "Get on The Line" were bringing the crowd to fever pitch, then they pulled out the classics: "Number 10", "Racy Roller" and "Hey Hey". The crowd were chanting singing, clapping and stomping. As they left the stage, cries went up of "More!" and they returned to lay down four more tunes with "Roll On" to finish the night.

A great night with Giuda delivering, great bovrer rock stompers and a band not to be missed.



## All The Young Droogs (60 Juvenile Delinquent wrecks)

RPMBX 543 3CD box set 60 tracks

If you are looking for Glam rock classics look elsewhere. This is collection of rare, sought after tunes, many of which never really got the recognition they deserved at the time, with tracks from the USA, New Zealand and Iceland, as well as Australia. The three CD's are compiled in three genres: Tub Thumpers and Hellraisers, Rock Off, and Elegance and Decadence. For Bovver rock fans, Tub Thumpers is the best. But this box set should be in any Glam rock collector's collection. With comprehensive sleeve notes in a 36 page booklet it's well worth getting.



## Wired Up Glam rock Fanzine Issue Nine

18 page A4 full colour Glam Rock zine, issue nine features Mud, Interview with Ray Styles, Live reviews of Slade and Derv Gordon Of the Equals. Ebay Watch. News and Reviews. A great zine at 2 quid a pop. Check it out on facebook wiredupfanzine



# Reviews

## Zines

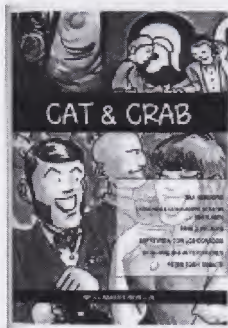
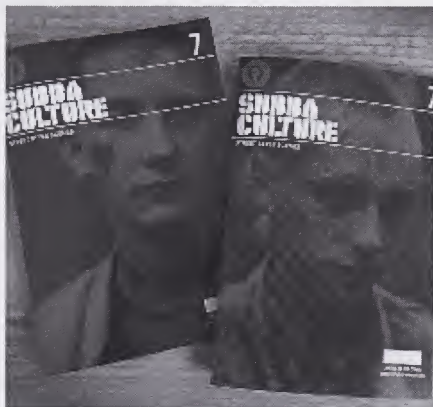
### Subba Culture Issue 7

A Limited Edition Zine of 250 copies, 38 pages crammed with information, articles on Derek Ridger's street Style photography, Pin Badges, Spiv's An Interview with Claire Mahoney, author of "Welsh Mod".

A great read and well worth picking up.

More info on

<http://www.streetstylescenes.co.uk>



### Cat and Crab issue 3

English version of this Spanish Zine. Interview with Harris Seaton (BB Seaton), The Los Dorados, A review of The Barcelona Boss Sounds Weekend, an article on Skinhead Style and a great article on On Ska Versions. Put together By Eduardo (Philly Buster) and well worth tracking down.

## Music

### Spirit of 69 Trojan Albums Collection TJSCD576

A five CD boxset collection featuring five classic albums, ReggaeTight, Jackpot of Hits, Reggae with Soul featuring the tracks "Jackpot" by The Pioneers, "5 to 5" Lloyd Charmers, Hugh Malcom "Good Time Rock", Crashers "Hurry Up Come". 58 tracks in all housed in a clamshell box with a detailed booklet. Well worth checking out.



### Mighty Megatons Atomic Bomb/I want To Know Liquidator Records 7"

A two track single from Spain's Mighty Megatons - both tunes sound so authentic. Atomic Bomb is a jaunty Blue Beat number, while on the flip is a an authentic sounding Ska number. A great single that is well worth hunting down and getting.

# Reviews

## Music



### **Do The Reggae Various artists TJDCD575**

58 Tunes on two Cd's. Boss reggae collection in the vein of the previous collection "Monkey Business" and "More Monkey Business". Kicking off with the title track "Do The Reggae", this album has some great cuts: "Bombshell", "Mr DJ", "Bigger Boss", "Happy Time" and "Better Herring" to name a few. Housed in a Digi Pak case with a 12-page booklet, it's a great cd to add to your collection at a great price.

### **Monkey Business TJDLP541**

A re-issue of the now legendary Monkey Business album that was released in the 1980's, this version has been expanded to feature 28 tracks on two slabs of vinyl. Like its CD release, most tracks should be in your collection as they truly are all classics. A great compilation to add to your collection. Housed in a gatefold sleeve.

### **Phoenix City Allstars Clash Version Rockers Happy People Records**

9 cuts of Dub Clash tunes. Includes Tommy Gun, London Calling Dub and Guns Of Brixton. A good collection of Dub Cuts from the Phoenix Allstars available on Vinyl and CD. Worth checking out if you love Dub and Punk rock.



### **The Cimarons Skinheads a Mash Up London Town 1970-1971**

12 cuts from the Cimarons that have never seen the light of day, all recorded at the Doctor Bird studio in Fulham. It's very basic Skinhead reggae, but it's great to hear stuff that is not available. Featuring "Feel Nice", "You Turn Me Down" and "Skinheads Mash Up The Town". Pressed on limited edition red Vinyl. It's an import from the states so it ain't cheap. But for the collector it should not be missed.

### **King Zepha's Northern Sound Happy People**

11 track album available on CD and limited edition Vinyl. Kicking off with a Rocksteady tune "Bottom of the pile", King Zepha mixes it up with authentic sounding Ska and R & B tunes, as well as reggae. This Leeds based band have been making noises on the scene for a while. Their blend of Blue Beat and Ska has been wooing live audiences for the past few years. This album catches the band's energy to perfection.

### **This is Ska Live at the sombrero Club R&B Records**

15 tracks, fourteen of them recorded at the sombrero Club in 1964. The recordings were originally released as a VHS back in the 90's. With a bonus cut from Desmond Dekker, recorded live in 1968. All the tracks are mono and catches the feel of what it must have been like to see hear these bands live. Featuring Jimmy Cliff, Prince Buster, Roy and Yvonne and The Blues Busters. This album was released as part of record store day.



**TROJAN, DOCTOR BIRD & MUSIC ON VINYL CHECK-LIST FOR  
JANUARY to AUGUST 2019:**



**JANUARY:**

John Holt 'Like A Bolt' (Doctor Bird, DBCD029)

Various 'The Treasure Isle Ska Albums Collection' (Doctor Bird, DBCDD031)

**FEBRUARY:**

Various 'Do The Reggae' – 2CD (Trojan, TJDCD575)

Various 'The Down Town Albums Collection' – 2CD (Doctor Bird, DBCDD020)

Dennis Brown 'Just Dennis / Deep Down' – 2CD (Doctor Bird, DBCDD027)

Alton Ellis 'Mr Soul Of Jamaica' LP (Music On Vinyl, MOVLP2345)

The Brother Dan All Stars 'Let's Catch The Beat' LP (Music On Vinyl, MOVLP2338)

**MARCH:**

Various 'The Spirit Of 69 Albums Collection' (Trojan, TJ5CD576)

Various 'Greatest Jamaican Beat' – 2CD (Doctor Bird, DBCDD033)

Derrick Morgan 'Moon Hop / Derrick Morgan In London' – 2CD (Doctor Bird, DBCDD032)

Various 'Here Comes The Duke' – LP (Music On Vinyl, MOVLP2339)

**APRIL:**

Desmond Dekker And The Aces 'Pretty Africa' – LP (Trojan, TBL1037)

Various 'Monkey Business' – 2LP (Trojan, TJDLP541)

Various 'ABC Rock Steady' – 2CD (Doctor Bird, DBCDD023)

Lee Perry & The Upsetters 'Clint Eastwood / The Many Moods Of The Upsetters' – 2CD (Doctor Bird, DBCDD034)

Linval Thompson 'I Love Marijuana' – LP (Music On Vinyl, MOVLP2346)

**MAY:**

Lee Perry & Friend 'People Funny Boy: The Early Upsetter Singles' (Trojan, TJBOX005)

Various 'Gay Jamaica Independence Time' – 2CD (Doctor Bird, DBCDD028)

The Ethiopians 'Engine 54' – CD (Doctor Bird, DBCD035)

The Uniques 'Absolutely The...Uniques' – LP (Music On Vinyl, MOVLP2419)

Joe's All Stars 'Brixton Cat' – LP (Music On Vinyl, MOVLP2418)

Lee 'Scratch' Perry 'Jamaican E.T.' – 2LP (Music On Vinyl, MOVLP2424)

**JUNE:**

Various 'Do The Moonwalk' – LP (Trojan, TBL1039)

Various 'Do The Moonwalk' – CD (Trojan, TJCD1039)

The Gaylads 'Fire And Rain' – CD (Doctor Bird, DBCD036)

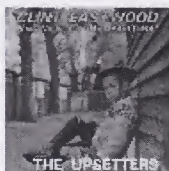
Various 'Put On Your Best Dress' – 2CD (Doctor Bird, DBCDD037)

U Roy 'Version Galore' – LP (Music On Vinyl, MOVLP2474)

Various 'The Birth Of Ska' – LP (Music On Vinyl, MOVLP2475)

**JULY:**

Various 'Sock It To Me' – LP (Trojan, TBL1038)



# **Ranking Roger**



**21 February 1963**  
**26 March 2019**